

THE

MAGIC
fiddle
(PAGANINI)

AN OPERETTA
IN TWO ACTS
by G. A. GRANT-SCHACER

THE RAYMOND A. HOFFMAN CO.
CHICAGO

UNIVERSITY OF TORONTO

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THE RAYMOND A. HOFFMAN COMPANY

Publishers

Chicago



THE MAGIC FIDDLE

OR

Paganini

An Operetta in Two Acts

*Based upon Paganini's early life, and
Melodies of 17th and 18th Centuries*

Adapted and Arranged by
G. A. GRANT-SCHAEFER

VOCAL SCORE AND LIBRETTO COMPLETE
With Full Directions for Staging
Costumes and Dance Steps

Price \$1.00

THE RAYMOND A. HOFFMAN COMPANY
509 So. Wabash Ave. Chicago, Illinois

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SYNOPSIS

ACT ONE: A - Before the Paganini Home, Genoa, Italy (Afternoon)
B - On the Hills (Sunset)

ACT TWO: The Concert (Several years later)

NOTE. Only one stage setting is required in Act One, with slight Property additions. Any indoor setting with Property additions will suffice for Act Two.

NOTICE

This operetta may be presented by all the Grades combined, and the additional optional baritone part makes it suitable for Junior High performance. All the melodies are within easy range and not difficult to learn.

An orchestration of the Overture under the title "Paganini Suite" by B. F. Stuber is available.

The Dance Steps have been effectively arranged by Gertude Haynes Young, whose connection with the Public Schools is so favorably known.

CAST OF CHARACTERS

In the order of their appearance

ANGELO	A young sculptor
HURDY-GURDY MAN.	Grinding his way through life
MONKEY	Mischievous, and full of antics
BLANCA.	A fair Genoese maiden
MARCO	A student of Art
FRANCESCA	Niccolo's staunch friend
ANTONIO PAGANINI.	Niccolo's father, vain, cruel and selfish
NICCOLO PAGANINI.	The child-genius
TERESA PAGANINI.	Niccolo's sympathetic mother
HARLEQUIN	Wise, witty, jocose and graceful
OLD MAN OF THE HILLS	A mysterious person
NAPOLEON.	The great General
JOSEPHINE	His attractive wife
PIERROT	Charmed by Pierrette
PIERRETTE.	Coquettish and tantalizing
CUPID	Always ready with his bow and arrow
PEPITA.	A dancer from sunny Spain
BOY.	Afflicted with toothache
SIGNORINA ALBERTINOTTI	A famous singer of the Period
PAGANINI.	The great violinist
CHORUS OF GENOESE, LADIES OF HIGH DEGREE, VENDORS, LACKEYS, DANCERS, etc.	

NOTE. Napoleon, Josephine, Cupid, Monkey, Boy and Paganini in the second act are silent parts, but add considerably to the colorfulness and importance of the story. The following parts may be played by one person; (Harlequin and Old Man of the Hills) (Francesca and Signorina Albertinotti) (Monkey and Cupid).

DIRECTOR'S NOTES

In Act I the part of Paganini is to be played by a small, slender boy.

In Act II the part will be done by a tall, slender person several years older.

The parts of Francesca, Cupid and Boy are juvenile. In Act II Francesca is one of the Chorus, so that no change of costume will be especially necessary. All other characters are to be played by students of the upper classes. This will give an impression of greater maturity.

The appearances of Paganini are so arranged that if he does not play the violin the performances may be done by another person off stage.

PROPERTIES

Grape vine. Orange tree with fruit. Strands of flowers. Tinkling bells. Baskets of fruit with straps to fasten around shoulders. Hurdy-Gurdy. Lath sword. Dais. Confetti in silver dishes. Violin. Clump of bushes. Moon. Paper lanterns on sticks. Gilt staffs with heavy ornaments on top.

3/12/29 W. T. Paces

STORY OF THE PLAY

ACT I

Harlequin, the droll and fascinating Italian comedy character, appears before the curtain with graceful step, and quaintly invites the audience to listen to the tale of Paganini's early life. As curtain rises the young people are celebrating their Spring Festival in the public garden before the Paganini home in Genoa, Italy. Niccolo Paganini is fast asleep beside the doorstep, his violin clasped in his arms. Fruit vendors and others wander among the crowd offering their wares. The Hurdy-Gurdy Man enters followed by a monkey, and grinds out a tune as he sings, the monkey enlivening the scene with his antics. Antonio, Niccolo's father, enters, calling loudly and impatiently for Niccolo, who awakens and approaches him. After scolding Niccolo for not practicing enough he raises his hand as if to strike him. Niccolo's mother, Teresa, rushes in and intervenes. Antonio grumblingly makes his exit, and Teresa tells Niccolo not to feel hurt by his father's anger. She encourages him by relating a dream she had in which an angel appeared to her, and promised that he should become the greatest violinist in the world. They enter the house and he tunes his violin and practices. All are attracted by his wonderful playing and enter on tiptoe, listening. Applause follows, and Niccolo appears, modestly acknowledging their praise. All exit excepting Niccolo and Francesca, his nearest friend. He tells her of his discouragements, and she sympathizes with him. He discloses the deep secret that sometimes, when the west wind blows, it wafts to him a melody of infinite sweetness, which, if he could but imitate, would bring him great happiness. Francesca suggests that they wander over the hill to watch the setting sun. As they exit, Harlequin enters, ushering in the Queen and her Flower Maidens. A graceful dance is performed in her honor, she is crowned by Harlequin, and the ceremony ends with the singing of a joyful chorus.

The curtain is lowered for a few moments, and as it rises again Francesca and Niccolo are standing Stage L, with faces turned towards the setting sun. The wind brings to Niccolo's ears the haunting tones of the Wandering Violin. The Old Man of the Hills appears before them and asks for alms. Niccolo gives him his last coin. The Old Man drops his cloak, and they recognize that it is Harlequin in disguise. He tells them that the violin has been wandering over the hills searching for the human being whose touch would make it express the beauty within its soul. He adds that when a certain lilting tune is played upon it, all must come dancing to its compelling strains. He presents the violin to Niccolo. As Harlequin exits, Niccolo and Francesca hide from view, and the magic melody is played very softly. The Nymphs enter and dance in the moonlight. After their exit, Niccolo again plays the melody, and all the people enter whirling to its tune. After Niccolo explains everything, all join in a spirited chorus.

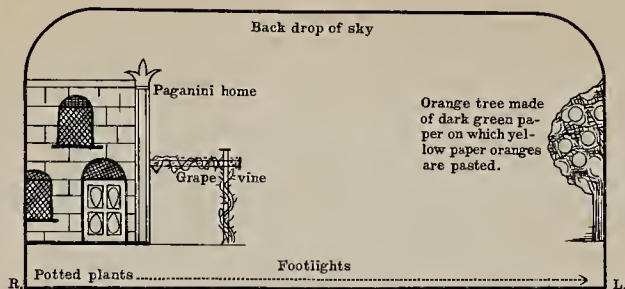
ACT II

Some years have elapsed. A grand Fête is being held for the now world-famous Paganini. As orchestra plays, the audience assembles. Napoleon and Josephine enter with much pomp and occupy the Royal Box. Then follow the attractions provided for the occasion - the Marionettes in "Pierrot and Pierrette" and Senorita Pepita in a Spanish dance. During an intermission Harlequin amuses audience, and prescribes for a small boy who is afflicted with toothache. Then follows the singing of the celebrated Signorina Albertinotti. Paganini, the Great, plays, and receives an ovation. As the majestic tones of the Italian march "Men of Genoa" are heard, Paganini again enters leading Albertinotti, followed by the other performers. In the Finale the highest tribute is paid to Paganini's genius.

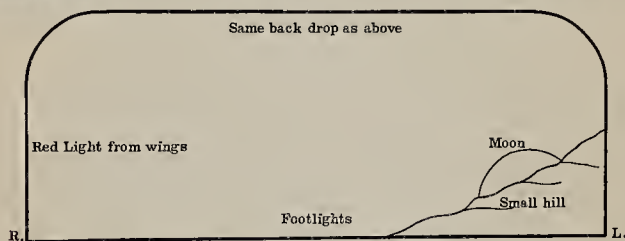
STAGE SETTING

5

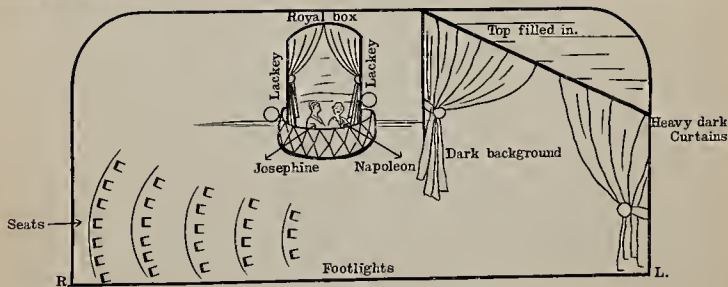
ACT I. Shows the front exterior of the Paganini home in Genoa, Italy. Before it is a public garden.



The curtain is lowered for a few moments to remove Properties. The scene now represents the hills at sunset. The same back drop is used, and a small hill consisting of irregular elevations covered with brown burlap is placed Stage L. Behind this the moon rises as the sunlight fades.



ACT II. Opera House, Genoa. A heavy wire or rod is placed across a generous portion of stage corner L. From this hang heavy curtains giving the effect of black or dark purple velvet. Cover top with any color. The background should also be dark-colored and there should be entrances at each side. After appearing, performers may come on main stage so as to be in full view of audience. In Stage Center at back the Royal Box is placed. This should be of gilt, and the curtains of rich purple. At Stage R, place chairs in semi-circular position as indicated.



COSTUMING

The following suggestions are easily carried out, but may be changed to suit conditions.

MAIDENS. . Rather full skirts about seven inches from ground, with striped material about one foot in width at hem. Overskirts of fanciful design reaching below knees. White waist with V in front with red or other colored sleeves from elbow to wrist. Headdress of striped material fastened to head over nine inch square cardboard foundation and hanging below waist.

YOUNGER MAIDENS. . Narrower skirts than above and about nine inches from ground. Aprons of figured material. Waists same as above. Headdress of striped material fastened to head over seven inch square cardboard and hanging part way down back.

YOUTHS. . Soft shirt. Ordinary coat with lapels and cuffs faced with bright colored material. Vest of figured material without sleeves. Colored knickerbockers. Striped sash. Stockings to match. Stocking caps with tassel at end falling over ear.

LADIES OF HIGH DEGREE. . In Act III a few of the elder girls may wear rich, dark colored gowns with long drop-sleeves of rose or other color. Beret (close cap) embroidered with pearl beads. Coral or gold rosary or crimson velvet purse hanging from waist. Many rings. Earrings.

BIANCA. . Same as Maidens, with some special characteristic detail.

FRANCESCA. . Same as Younger Maidens with a good deal of green to harmonize with Niccolo's costume.

TERESA. . Same as Maidens, but costume should be more striking and mature. The skirt should be much broader and the design bold and elaborate. Large earrings and striking headdress.

PEPITA. . Hair parted in middle and coiled back of neck. Large high comb can be made of cardboard, over which a lace mantilla is worn with point on forehead falling gracefully down back. Black sateen skirt cut full with rich border. White cotton stockings and black slippers. Antique jewelry.

SIGNORINA ALBERTINOTTI. . Conventional prima donna evening gown, low neck, tiara, and a profusion of glistening jewels around neck.

HARLEQUIN. . One-piece costume of two or three colors in diamond-shaped design, not too snug, so as to permit free action. A wide ruching of white in doubled folds extending well out around neck. Lower part extends just below knees. White stockings and soft white shoes. All movements of this character should be as noiseless as possible. Close-fitting black headpiece covering all the hair. To this attach a small black mask covering eyes only. White sword made of a piece of lath painted. This is carried in hand like a wand.

OLD MAN OF THE HILLS. . A disguise. This part is also played by Harlequin. A long black cloak concealing the Harlequin costume completely. Peaked black hat with long, black, drooping feather. Beneath cloak he carries a violin in the left hand.

NAPOLEON. . Swallow-tail coat of blue with cream lapels and epaulettes. Knickerbockers. Stock, over which soft collar shows slightly. Sword attached to left side. Cream stockings and black shoes with silver buckles. Three-cornered hat. Lock of hair falling over forehead, and may be pasted to hold in position, this being very characteristic of Napoleon.

JOSEPHINE. . Low-necked evening gown, very high-waisted and with long train. Girdle high under arms with ornament in front. Puffed, short sleeves. Heavy necklace, tiara and earrings.

ANTONIO. . Like Youths, but stocking cap should be bright red with two tassels at end. No other male character should wear the red cap, so that it will be distinctive. Hair may be white to give the impression of age.

NICCOLO. . (the child) Dark colored costume. Green tie and stockings. Lapels of coat and cuffs covered with green in same shade.

HURDY-GURDY MAN. . Like other male characters with the distinguishing character - istic of a broad, brightly-colored green sash fastened in large bow at side.

MARCO. . Like Youths, with some distinguishing effect added.

ANGELO. . Like Youths, with some distinguishing effect added.

PIERROT. . Conventional clown costume, one side white and the other black. This effect is to be carried down to the feet with full trousers gathered at ankles with ruffles attached. Black cap with white pompon.

PIERRETTE. . Very short, white, full skirt with black bodice and short, white, puffed sleeves. White stockings and knickerbockers and black slippers. A bright orange fan may be added if desired.

PAGANINI. . His figure should be slight. Dress coat with waistcoat of figured material. Stock, with collar showing slightly over top. Knickerbockers. Black shoes with buckles. Rather long hair if possible.

BOY. . Should be small. Cheek well padded on right side to look like a large swelling. Bandage under chin and fastened on top of head.

MONKEY. . Should be a small boy. Union suit dyed brown. Small coat and cap of bright green to match Hurdy-Gurdy man's sash. Tail made of wire covered in brown, sticking out with an upward curve from under coat.

LACKEYS. . Dressed in long, gold-embroidered white coats. White knickerbockers. Shoes with gold buckles. Each carries a long staff with ornament on top.

VENDORS. . Like Youths. Each carries a flat basket attached with straps around shoulders. They may also carry a bell, which is rung to attract attention.

NYMPHS. . Follow the lines of any attractive draped or Grecian type, using chiffon, georgette, or Liberty silk, in pastel shades. Plain cheesecloth, dyed and shaded, is very effective and economical. Flesh colored one piece undergarments must be worn with this costume. Scarf should be 54 inches long and 18 inches wide and of contrasting color. If no scarf is used, the following costume is excellent. Take 2 lengths of material, long enough to reach about 5 inches below the knee, and fasten together on shoulders forming a loose draped or cowl neck front and back. Tack together under arms. Take an extra half-yard and fasten across back at shoulders, attaching all to undergarment to prevent slipping. This extra piece floats out behind very effectively. As material is from 36 to 40 inches wide, this will appear something like an 18 inch scarf. Girdle the costume with narrow silver ribbon and bind the hem with a small piece of silver ribbon.

CUPID. . Flesh-colored union suit. Small white wings on shoulders. White bow and arrow.
R.A.H. Co. 117-70

THE MAGIC FIDDLE

(PAGANINI)

Based upon Paganini's early life,
and Melodies of 17th and 18th Centuries

No. 1

OVERTURE

Adapted and Arranged by
G. A. GRANT-SCHAEFER

Allegretto

Moderato (Carnaval de Venise)

(Old Melody)

Allegretto

(Harlequin) *Moderato con moto*
mp
ff
mf
Moderato (Carnaval de Venise)
mf Melody legato
mp
mf
mp
cresc.
poco a
poco accel
ff
al
Fine

(Hurdy-Gurdy)

Moderato e sostenuto

Moderato e sostenuto

mp drone

Red.

(Danza)
Con moto

to Coda

mf

Red.

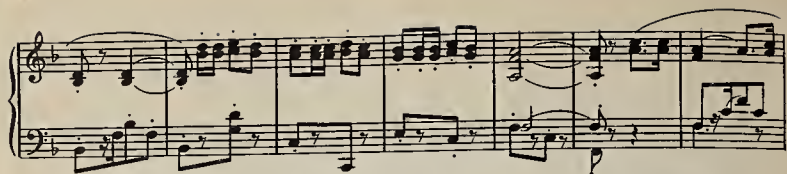
1 2

Red.

The musical score consists of six systems of piano music, each with a treble and bass staff. The first system is a continuous piece. The second system is marked with a double bar line and the word "CODA" above it. The third system is marked "D. S." (Da Capo) and "Andante", with a tempo change indicated by a double bar line. The fourth system is marked "pp" (pianissimo) and "Maestoso". The fifth system is marked "1" and "2" above the staff, indicating a repeat with a first and second ending. The sixth system is marked "mp" (mezzo-piano) and "(The Doves)".

The score includes various tempo and dynamic markings: *molto rit.*, *e*, *dim.*, *rit.*, *f*, *pp*, *mp*, and *Andante*. It also includes performance instructions such as "D. S." (Da Capo), "CODA", and "(The Doves)".

The score is written for piano, with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 4/4.



Lento



Prologue

13

HARLEQUIN

No. 2

Grazioso

(Harlequin enters on Repeat before curtain at R. with sprightly, dancing steps, greeting audience as he appears.)

(He recites the following, with many expressive gestures and much facial expression.)

A merry Harlequin am I,
Without a care or sorrow,
For if I have not meat to-day
I'll have it on the morrow.
To-morrow is a hopeful word,
It keeps this old world humming,
The things we may not have to-day
We always know are coming.

So let us throw our cares away
And pack up all our trouble,
For if we've little gold to-day,
To-morrow it may double.
And if we may not always have
Our hearts' desires and wishes,
Let's take whatever comes along,
Like birds and beasts and fishes.

And now a tale we will unfold,
A tale of woe and gladness;
It tells of Paganini's life,
His childhood touched with sadness;
The genius of a little boy,
His rise to fame and glory.
But *(Walks to Stage R.)* let us ring the curtain up,
That ye may hear the story. *(Bows and exits)*

Act I

SCENE: (A) A public garden before the Paganini home in Genoa, Italy. The Festival of Flowers is being celebrated. Niccolo is fast asleep Back Stage beside the doorstep of his home, his violin clasped in his arms. Fruit vendors and others wander among the crowd offering their wares.

We're Signorinas and Signorinos

No. 3

OPENING CHORUS

Maidens are grouped in Center as they sing the 1st verse, and Youths lined on both sides of stage. As 2nd verse is sung Maidens take a few steps backward and Youths come forward, taking their places. As Tra la la Chorus is sung Maidens divide their line and come forward with tripping steps. At end of song all disperse and mix generally.

Vivo

1. MAIDENS We're ⁽¹⁾sig - no - ri - nas of the cit - y Gen - o - a fair, —

2. YOUTHS We're ⁽²⁾sig - no - ri - nos of the cit - y Gen - o - a fair, —

Be - side a sea — of blue so rare, — We

Be - side a sea — of blue so rare, — A -

(1) signorinas (maidens) se-nyo-re-nas
(2) signorinos (youths) se-nyo-re-nos

work and play and dance and sing from morn till eve, ——— We're hap-py the whole—
 mong the vine-yards green we work from morn till eve, ——— We're hap-py the whole—

ALL VOICES

— day long. ——— We work — and play and dance — and
 — day long. ———
 We work — and play and dance
 We play and dance and

sing, Through all — the joy - ous days — of Spring, — We're
 and sing, Through all — the joy - ous days, the days of Spring, —
 sing, — Through joy - ous days — of Spring, —

ALL VOICES IN UNISON

sig - no - ri - nas of the cit - y Gen - o - a fair, Be -
(sig - no - ri - nos)

side a sea so rare.

Moderato con moto

Tra la la la la la la, Tra la la la la la la, Tra la la la la la la
La la la la la la la la
(Maidens come forward)

la Tra la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
D.S. ff

ANGELO. (Loudly, as he looks R.) Here comes the Hurdy-Gurdy Man and his monkey! Have your coins ready! (Introduction music of *The Hurdy-Gurdy* begins here.)

17

No. 4

The Hurdy-Gurdy

HURDY-GURDY MAN AND CHORUS

Enter Hurdy-Gurdy Man R. grinding out his tune and continuing it throughout song. During the Introduction, interlude, and at the end, monkey may enliven scene by turning somersaults, pulling grotesque faces, etc. During the singing he takes off his cap and goes among Chorus collecting coins. After second verse Hurdy-Gurdy Man, followed by monkey exits L, continuing the grinding as music is played without singing, dying away in the distance.

Moderato e sostenuto

mf HURDY-GURDY MAN (Chorus for 2nd verse only)

1. My ^{*}hur-dy-gur-dy grinds a live-ly
2. With dull and heav-y hums and griev-ous

mp

La — la — la

Moderato e sostenuto

Mm

Con Pedale

Ad.

lay, A joy-ous tune it plays for you to-day. Stead-i-ly,
groans, My hur-dy-gur-dy thrums in mourn-ful moans. Stead-i-ly,

la — la — la — la — la

Mm

* The Hurdy-Gurdy of the period was a stringed instrument resembling a large mandolin. Sounds were produced by friction of a resined wheel turned by a crank at the lower end. Strings were tuned a fifth apart as drones.

stead - i - ly watch my grind - ing, Ev - er - y pen - ny that falls I'm
stead - i - ly watch his grind - ing, Ev - er - y pen - ny that falls he's

la la la

Mm

find - ing, Thrum - ming and thrum - ming my hur - dy - gur - dy, Dron - ing and
find - ing, Thrum - ming and thrum - ming his hur - dy - gur - dy, Dron - ing and

la la la

Mm

dron - ing the hours a - way.
dron - ing the hours a - way.

la

After 3rd time only

molto p *rit.* *dim.* *ff*

(Repeat third time as Hurdy-Gurdy Man and Monkey exit)

R. A. H. Co. 117-70

ANGELO . . . The time is near for the crowning of our Queen. Is everything in readiness, Bianca?

BIANCA . . . Yes, Angelo! The garlands are fashioned; and all know their parts.

ANGELO. . . (*Pointing*) See! There sleeps Niccolo by his doorstep. Shall we awaken him?

BIANCA. . . No, no, Angelo! Let him sleep, for he is weary.

ANGELO. . . Let us away, then, and escort our Queen hither.

(*All exit R. and L. excepting FRANCESCA and MARCO*)

MARCO . . . What ails Niccolo that he should sleep so much, Francesca?

FRANCESCA. (*Looking towards NICCOLO*) Do you not know, Marco, that his father makes him practice on his violin until his bones fairly ache, and when he makes even a slight mistake, beats him or takes his food away from him? The poor boy is starved most of the time.

MARCO . . . What a pity! I know that the Paganinis have but little, though I knew not that Antonio is so cruel.

(*Enter ANTONIO from house*)

MARCO . . . (*As he bows and FRANCESCA curtsies*) Greetings, Signor Antonio!

ANTONIO . . . (*Hardly acknowledging the greeting, and impatiently calling*) Where is that miserable, lazy Niccolo? (*Complainingly*) I toil like a slave to make a musician of him, and he is doubtless at this very moment roaming the hills again instead of practicing as he should. (*Calling more loudly and looking off stage*) Niccolo! Nic-----colo!

NICCOLO . . . (*Awakens and rises as his name is called and walks slowly towards ANTONIO*) I am here, father!

(*Exit FRANCESCA and MARCO R.*)

ANTONIO . . . (*Menacingly*) Sleeping again, instead of practicing, indolent one!

NICCOLO . . . I was so tired, father, that I could not keep my eyes open.

ANTONIO . . . No more of that, or I'll--- (*Raises his hand as if to strike*)

TERESA . . . (*Rushing in and standing between them*) Do not touch him, Antonio! Do you not see that he is ill and in need of rest?

(*Puts arm protectively around NICCOLO*)

ANTONIO. . . (*Sarcastically*) How he pulls the wool over his mother's eyes! (*Sternly*) Teresa, see that he goes at once to his practice! Such indolence! Little Mozart composed and played a concerto when he was but a very small boy, while my stupid child has done nothing but eat his father's bread. See that he practices! I must be off to work so that we may have food. (*Exit ANTONIO L. shaking his head and grumbling*)

TERESA . . *(Calling after him)* I will see that he practices, Antonio. *(To NICCOLO)* Do not heed your father's anger, Niccolo. It is only because he wishes you to become a great performer... *(Gently)* I had a beautiful dream about you last night, my child.

NICCOLO . . *(Wonderingly)* A dream, mother? Tell me of it.

TERESA . . I dreamed that an angel came to me and promised that you should become the greatest violinist in the world... So... Niccolo, if you are brave, and keep on working, this good fortune will be yours.

NICCOLO . . Truly a beautiful dream, mother, and I will make it come true some day. Could I but have such a wonderful violin as I hear over the hills when the west wind blows, how happy I could be!

TERESA . . Courage, my child! You will some day. *(More cheerfully)* And now, - *(She takes a coin from her pocket and hands it to NICCOLO)* here is a piece of money to buy a dish of macaroni. You had no breakfast this morning and you are hungry. First, though, practice a bit to please your father.

NICCOLO . . *(As he pockets coin)* Thank you, mother. I will practice at once.

(Exit NICCOLO and TERESA into house. The tuning of violin is heard, followed by a solo, during which Chorus tip-toes in R. and L. all listening attentively. Upon conclusion, all applaud heartily, and NICCOLO appears at door with pleased expression. If NICCOLO is not a performer, the solo may be played off stage by another)

NO 5. VIOLIN SOLO *(The [★]"5th Air Varie" by Dancla is suggested, though any other composition may be used.)*

NICCOLO . . Greetings, good friends! I knew not that I had an audience. *(If NICCOLO is a performer he may respond to an encore in view of audience)*

BIANCA . . We were preparing our Queen for the crowning ceremony, and, hearing your lovely playing, we drew near to listen.

NICCOLO . . That was kind, Bianca, but I was only practicing. *(To FRANCESCA)* Francesca, will you not sing for us your "Song of the Lark?"

FRANCESCA. *(Smiling)* Yes, if all will join in the chorus. *(She steps forward to sing, Chorus standing back of her.)*

★ The theme of this composition is by Jos. Weigel (1766-1846)

No. 6

Song of the Lark

21

FRANCESCA AND MAIDENS

(FRANCESCA points upward as she begins to sing, and all gaze as if following the flight of the lark.)

Moderato con moto

mf

FRANCESCA (Use 2nd part in Repeat only)

Hear the lark sing - ing on high, — As he soars on - ward, —

Far in the blue of the sky, — Mount - ing up - ward. —

Fine

8 Fine

(Youths applaud at end of song)

CHORUS

Of - fring to God his love - ly lay, In tones so clear though far a - way,

simile

D. S. $\text{\textcircled{S}}$ al Fine

An-gels are list-n'ing to his song, Reach-ing the por-tals of heav'n.

D. S. $\text{\textcircled{S}}$ al Fine

ANGELO . . (Looking off Stage R.) The Queen and her Maidens will now be on their way.
Let us go and meet them.

(All exit R. excepting FRANCESCA and NICCOLO)

FRANCESCA. (Sympathetically) Niccolo, you look pale and tired. Why work so hard?

NICCOLO . . But I must practice a great deal, Francesca, if I am to be an artist some day.

FRANCESCA. Yes, Niccolo, but you need air and sunshine to make you well and strong. Let us go (Pointing) to yonder hill to breathe the fresh air and watch the setting sun.

NICCOLO . . Yes, let us go! The wind is from the west, and perhaps it may bring again the melody I love so much.

FRANCESCA. A melody, Niccolo? I have never heard it.

NICCOLO . . Sometimes the wind brings music, coming from I know not where.

FRANCESCA. (As both exit slowly L.) Your mind wanders, Niccolo. I hear only the breeze itself.

NICCOLO . . No, no, Francesca! It is the far-off tone of a violin, heavenly in its sweetness. Some day you, too, may hear it.

Festival Dance

No. 7

HARLEQUIN, QUEEN OF SPRING AND MAIDENS

Harlequin enters with fantastic steps, holding sword aloft. He looks back over his shoulder two or three times, and with significant gesticulation and facial play indicates that something interesting is approaching. As Queen and Maidens enter he goes to Stage R. and stands with uplifted sword as if ushering them in. He nimbly precedes them to Stage Center, retiring to R. as they take positions for dance, during which he flits about, indulging in drolleries and expressive pantomime fitting in with the spirit of scene.

Grazioso

(Enter Harlequin R. followed by two Youths carrying dais which they place Stage Center)

D. S. $\text{\textcircled{S}}$ al Fine

mp
(Harlequin goes to Stage L, returning to Stage R.)

Piu mosso

f (Enter Queen, Maidens and Cho-

dim e rit.

rus. R. Harlequin escorts Queen to dais, the Chorus remaining at sides. Dancers form at Stage Center around Queen.)

mp

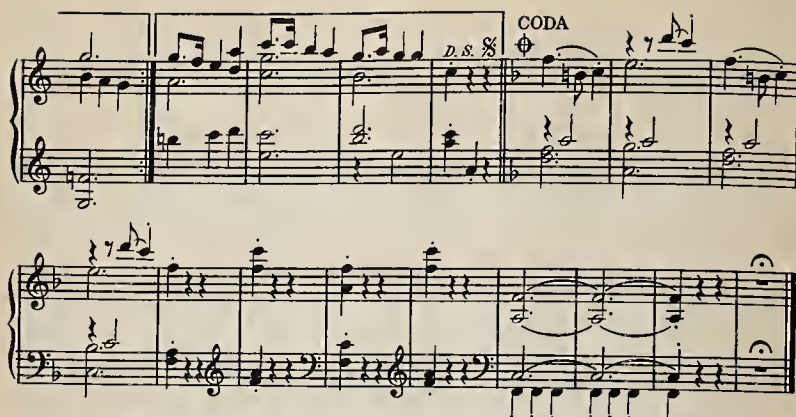
Andante

mp
DANCE (See directions at end of number)

loco

8.....

2 to Coda



DIRECTIONS FOR DANCE OF THE FLOWER MAIDENS

Six dancers stand in circle about Queen, allowing plenty of space for extending arms without interfering with each other.

FIGURE 1. On first beat of 1st measure all extend arms outward horizontally, palms upward. On first beat of 2nd measure bring tips of fingers to shoulders. Repeat this in 3rd and 4th measures. At beginning of 5th meas. pirouette once around on toes with arms extended, continuing to end of 8th meas. Repeat Fig. 1.

8 measures
8 measures
16 measures

FIGURE 2. All face R. keeping tips of fingers on shoulders, and with short quick steps circle about Queen, swaying bodies alternately R. and L. on first beats of measures. Continue to end of 8th measure, then face about, returning to original positions in same way.

16 measures

FIGURE 3. (Repeat music of Figure 2) On first beat of 1st measure all curtsy, rising to upright positions on 1st beat of 2nd measure. Beginning on first beat of 3rd measure, and starting with right foot, all take six steps, (3 to a measure) following each other in a quarter circle around Queen. Repeat curtsy and six steps in 5th, 6th, 7th and 8th measures, and again in 9th, 10th, 11th and 12th measures, and finally in 13th, 14th, 15th and 16th measures. This brings all to original positions.

16 measures
32 measures

FIGURE 4. (Repeat music of Figure 1.) On first beat of 1st measure, all suddenly face Queen, and extend arms outward horizontally as in beginning of Figure 1. Continue as in Figure 1, going to Coda at 15th measure. At beginning of 17th measure, all drop arms to sides and curtsy, rising to upright position in 18th measure. Repeat this until 23rd measure, where curtsy is held until music ceases.

26 measures

No. 8

To Our Queen

HARLEQUIN AND MAIDENS

25

Vivo

mf (Flower Maidens retire to sides of stage while Harlequin expresses in pantomime

MAIDENS

mp To our Queen of Spring, All our hom-age bring,
his pleasure by bowing to Queen and Maidens, placing both hands on heart as he closes
delicato

To our Queen our hom-age bring. To our Queen of Spring,
eyes in ecstasy, and dances about stage to end of number, at which point he is at Stage Cen-

All our hom-age bring, To our Queen our hom-age bring.
ter slightly to R. of Queen.)

BIANCA. . . (*Stepping forward and smilingly addressing HARLEQUIN*) What a droll person you are, Harlequin! From whence came you?

HARLEQUIN.* "It is most probable that I was the son of a king, because I have always experienced in my blood a great superiority. They attempted to teach me to read and write, but my greatness of soul could never permit me to lower myself to such meannesses!"

BIANCA. . . And yet, Sir, your knowledge is great.

HARLEQUIN. (*HARLEQUIN bows to BIANCA*) Once "it was my fate to break the skull of a teacher. (*Laughter*) After that I ran away, but was captured and sold as a slave. My buyer, seeing how I despised all such mean work as was set me, sold me again for a very small sum. At last--I was decorated with an honourable kick,-- and thus I quitted slavery with honor and glory." (*All laugh and applaud*)

HARLEQUIN. "Do not presume to mock me. All my ancestors were people of consequence. The first of my name was a pork butcher, so superior in his profession that Nero would eat no sausages but those which he made."

ANGELO . . What a wonderful ancestry was yours!

HARLEQUIN. My ancestors had rare qualities. "My father was a man of great civility. Whenever he met an honest man he never failed to take off his hat, and if it happened to be night, he would take off his cloak as well!" (*All laugh loudly*) But---let us on with our festivities! Come, friends! (*Beckoning to chorus on both sides*) Let us have a song! (*He retires to Back Stage as chorus comes forward*)

* From "The History of Harlequinade" used by courtesy of J.B. Lippincott Company, Publishers.

Barcarolle

No. 9

CHORUS AND TRIO ad lib.

Con anima

mf

Cresc.

mf cresc.

mf cresc.

When the stars are shin - ing far a - bove like

R. A. H. Co. 117-70

f *dim.*
dia-monds bright, And the rip-pling wa-ters gleam-ing in the

mf *cresc.*
sil-very light, Mer-ri-ly on we go, Sing-ing as we

to Coda *rit.*
row, Cares and sor-rows all have tak-en flight.

Moderato e ben legato

TRIO (May be sung by three selected voices or small chorus)

mp *cresc.* *dim.*
Float-ing a-long, Join-ing in song, Hap-py are we,

Optional

p *cresc.* *dim.*
Ahl Ahl

p (Chorus sway bodies rhythmically to music at beginning of each measure)*Red. simile*

Joy-ous and free, Float-ing a-long, Join-ing in song, Ah

Hap-py are we and free. Glo-rious is the love-ly night.

f *rit*

HARLEQUIN. (*After song*) Truly a happy morsel to lay before our lovely Queen. (*He bows to Queen who responds graciously, and turns to NICCOLO, who approaches*) Greetings, good Niccolo! How goes thy music?

NICCOLO. . . Alas, sir, I am discouraged! With this poor bit of wood (*Extending violin*) 'tis but little I can do.

HARLEQUIN. Poor lad! Then must thou feel like the "Bad Fiddler." (*He recites*)
 * "Old Orpheus play'd so well he mov'd Old Nick,
 Whilst thou mov'st nothing-but thy fiddlestick."

NICCOLO. . . (*Smiling*) Not quite as bad as that, I hope. But would that I had an instrument upon which I might play such strains as come to me on the west wind! Father says 'tis but a fancy, since none but I hear the wondrous melodies.

HARLEQUIN. (*Eagerly*) Then thou hast heard the voice of the violin! Dost thou not realize that it is calling to thee, Niccolo, with a longing to enter thy soul and become a part of thee?

* From Grove's Dictionary of Music and Musicians. By permission of The Macmillan Company, publishers.
 R. A. H. Co. 117-70

NICCOLO . . (Who has listened in rapt attention) O, good Harlequin, can that be true?
(HARLEQUIN nods) Then, good sir, I will work more faithfully than ever to
deserve such good fortune. (He smiles, bows, and exits L.)

HARLEQUIN. (To all) I was awakened at dawn by the song of the lark, and as I saw the
great sun rising out of the sea, I thought: "The day must be fair for our
festival," and thus I proved it: (He demonstrates by pointing successively
with each phrase to the buttons of his costume) "It will rain!... It will not rain!..
It will rain!... It will not rain!" (Repeating the alternate phrases as many times
as may be necessary, ending with) "Ha, ha! It will NOT rain!".. (All applaud)
So, friends, on with our happy doings!

No 10. All Hail to the Queen

CHORUS

(During this number two small Maidens may move about scattering confetti.)

Allegretto *gva..... loco*

(Chorus forms in lines on R. and L. of stage an equal number of Maidens on each side.)

mf *cresc.* *rit.*

1st time, Maidens: 2nd time, Youths

Hap- py are the days of Spring-time, All the hills are rob'd in green: O-range

groves are decked with blos-soms gay, To greet our ra-diant Queen. Queen.

R. A. H. Co. 117-70

Moderato grazioso

MAIDENS

mp

Fra-grant flow-ers bloom-ing 'round us, Dot the land with col-ors

(Starting on right foot and swinging arms and swaying bodies to R. Flower Maid-mp)

rare, Bring-ing to us all their greet-ing, On the soft-ly blow-ing

ens circle Queen, taking three steps in 1st measure, pausing throughout 2nd

air. Fra-grant flow-ers bloom-ing 'round us, Dot the land with col-ors

measure on left foot and swinging arms and swaying bodies to L. Continue this in

rare, Bring-ing to us all their greet-ing, On the soft-ly blow-ing air.

every two measures throughout movement.)

Andante maestoso

ALL VOICES

Then forth the gar - land bring, ——— To crown our

Optional

f (Harlequin approaches Queen with dignity and places garland on her head)

rit. *ff* *Lento* *ff*

Queen of Spring! ——— All Hail! to her we 'sing. All praise to her we

rit. *ff* *grandioso*

(All extend arms towards Queen) (All kneel)

bring! Our love - ly Queen of Spring! ———

CURTAIN.

8 8

(d) (The curtain is lowered for a short time to remove Properties and substitute others.)

R. A. H. Co. 117-70

(B) Among the hills. At Stage L. at rear is a clump of bushes large enough to conceal two characters. A colorful sunset is shining from Stage R. Francesca and Niccolo stand together Stage L. looking towards R. A soft blowing sound representing the wind will be effective at intervals throughout scene, and, may be produced by mechanical means. Niccolo has removed his cap and is listening with entranced expression.

INTRODUCTION

The West Wind

No. 11

Con moto

pp

rit e dim

(Curtain rises on Repeat)

Piu lento

ppp

rit e dim

The Magic Fiddle

No. 11a

(The melody in upper part is to be played on a violin off stage, with or without accompaniment)

Andante espr.

Violin

Piano

rit

pp

NICCOLO. . . (When playing ceases) Did you not hear it, Francesca?

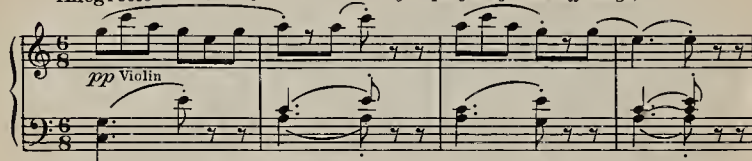
FRANCESCA. (Impatiently) Have I not told you many times, Niccolo, that I hear nothing but the sighing of the wind? 'Tis but your fancy, surely.

NICCOLO. . . (As Nymphs' Call is heard) Listen, Francesca!

(The sunset changes to a silvery moonlight)

No. 11b Nymphs' Call

Allegretto (The first four measures may be played by violin off stage)



NICCOLO. . . 'Tis the call of the nymphs to the dance. Oft have I heard it just after sunset when the moon is rising.

FRANCESCA. A fine ear must you have to catch strains intended for the nymphs.... But, (Looking R. and pointing) look! A stranger comes.

(Enter HARLEQUIN disguised as a beggar. His form is bent and he walks with feeble steps)

OLD MAN OF THE HILLS. . Alms, good folks, for a poor, old man!

NICCOLO. . . (Looks at him with pity, takes a coin from his pocket and places in the old man's hand) Take this! You are even more needy than I, and may heaven help you!

OLD MAN OF THE HILLS. . (Suddenly throws off disguise and stands erect. A violin is in his hand. NICCOLO and FRANCESCA draw back in astonishment. HARLEQUIN addresses them in his natural accents.) Ha, ha!... Thou didst not know me. (Seriously) Niccolo Paganini, thou art a generous soul, and wilt be rewarded for thy kindness to a poor, old man. (Extending violin) For many long years this old violin has been wandering among the hills searching for the one human being whose magic touch would make its glorious voice known to all the world. A rare soul is imprisoned within its body, and thou, Paganini, who alone hath heard its tones, wilt release its beauty so that all may hear it. Take it, (Handing violin to NICCOLO) for it is now thine!

NICCOLO (Kneeling, and bowing head) Thanks, thanks, kind sir! (Looks at violin and fondles it) My beloved companion it shall always be.

HARLEQUIN

(Taking his cloak) If thou wouldst test its power, conceal thyself yonder, (Pointing L.) and when thou playest the magic melody heard but a few moments ago, the nymphs will come and dance for thy pleasure. But I warn thee thou must not be seen by them or they will disappear. But, --- (Cheerfully) I must away! I have other tasks to perform. Farewell, and may God bless you both! (As he exits R. NICCOLO rises and salutes, while FRANCESCA curtsies. Then they both exit L. to conceal themselves)

Nymphs' Dance

No. 11c

NYMPHS

Allegretto

(Repeat as many times as may be necessary)

Violin
(Enter Nymphs R. and L. See directions at end of number)

gva

Piano

(rit. last time)

Fine

Violin

gva

Piano

D. C. al Fine

DIRECTIONS FOR NYMPHS' DANCE

Tempo $\frac{6}{8}$ 12-18 girls (2 beats to a measure, counted 1-2)

Each girl carries a scarf about $1\frac{1}{2}$ yds. long and 18 inches wide. Scarf also is optional. (See costumes)

The step most used throughout this dance is a skip. A skip is a step and a hop on same foot, using $\frac{6}{8}$ tempo. Step R. foot (count 1). Hold (count 2). Hop on R. foot (count 3). Step R. foot (count 4). Hold (count 2). Hop on R. foot (count 3). As this $\frac{6}{8}$ tempo is fast and counted 2 beats to a measure, each skip will be executed in 1 beat or count. The toes are pointed downward and knees raised high.

ENTRANCE (16 measures)

Nymphs enter from each side of stage and form circle in centre of stage, using following steps: All skip forward 4 times. (2 meas.) Turn on place with 4 skips. (2 meas.) Repeat preceding 4 meas. 3 times more. (12 meas.) Total: (16 meas.) Scarfs are held high over head and are waved to and fro, heads following the movement with joyous abandon. Finish in circle by end of 16 meas. all facing in.

FIGURE I. (16 measures)

Music repeats for each figure. Number off in 2's for partners in this step, also specify which girls will form the group of 3's used at end of Fig. II. All skip towards centre 4 times. Scarfs held high overhead and heads thrown back. (2 meas.) Skip backward 4 times. Scarfs held low, body bending forward, arms sideward. (2 meas.) Partners join both hands and spin about each other for 8 counts with many tiny steps on toes, pulling away from each other, heads thrown back. (Spin clockwise) (4 meas.) Repeat 1st 4 meas. of this figure. (4 meas.) All join hands high overhead, forming large circle, and move about circle clockwise with many tiny steps on toes, heads thrown back for 8 counts. (4 meas.) Finish, facing partners in circle. Total (16 meas.)

FIGURE II (16 measures)

Partners are facing and will move in opposite directions. All slide sideward R. foot (count 1). Close L. foot to R. foot (count 2). Step or perch on R. toe, turning body R. and flinging both arms high. (2 meas.) Repeat to L. side, reversing all directions. (2 meas.) Partners grasp each other's wrists and spin on toes for 8 counts. (4 meas.) All move around circle clockwise, 4 skips forward. (2 meas.) 4 skips turning R. on place. (2 meas.) 4 skips forward (2 meas.) Form group of 3's, join hands, and move in small circle for 4 counts. (2 meas.) Total (16 meas.)

FIGURE III (16 measures)

Working in groups of 3's, facing in, step forward R. foot and extend leg backward, toe pointed, knee straight (count 1). Hop on R. foot, flinging scarf high (count 2). (1 meas.) Step backward L. foot (count 1). Hop on L. foot and raise R. knee high, toe pointed. (count 2). Bring arms downward and sideward, body bending a little forward. (1 meas.) Repeat preceding (2 meas.) All turn R. in place on both toes for 8 counts, R. foot in front. Toes turned outward. (4 meas.) Scarfs high overhead. Repeat preceding (8 meas.) Finish in original large circle at end of 16th meas. Total (16 meas.)

FIGURE IV (16 measures)

No. 1's and 2's work separately in this figure. All skip 4 times towards centre of circle, waving scarfs overhead. (2 meas.) 1's remain in centre of circle and skip 4 times on place to R, scarfs high, while 2's skip backward 4 times to original circle, scarfs held low. (2 meas.) Inner circle of 1's join hands high, and move clockwise about circle with tiny steps on toes, while 2's skip counter-clockwise in outer circle, all waving scarfs overhead, for 8 counts. (4 meas.) Circles now change places. No. 1's skip backwards 4 times, scarfs low, and skip about on place 4 times, scarfs high, while No. 2's skip into centre, passing No. 1's L. shoulders 4 times, and skip on place 4 times. Inner circle of 2's move about circle counter-clockwise with many tiny steps on toes, while 1's in outer circle skip about clockwise for 8 counts. (4 meas.) Total (16 meas.)

FIGURE V or Exit (16 measures)

Repeat the 16 meas. used for entrance, (alternating 4 skips forward and 4 turning on place, same scarf movement). Outer circle skips clockwise at once, while inner circle uses the 4 forward skips to each original circle. Skip, turning on place, and proceed as directed above. On 9th meas. dancers begin to leave stage, still skipping as directed. All are off by end of 16 meas. Total (16 meas.)

NOTE- This dance may be executed with or without scarfs as desired. The arms will have the same movements if scarfs are omitted. (See Costumes)

(As music of Nymphs' Dance is repeated more loudly, all the principal characters followed by Chorus enter from R. and L. with whirling steps. A few may carry lanterns fastened on sticks. TERESA enters last from R. and meets NICCOLO at stage Center)

TERESA . . What means this, Niccolo? (She looks about, astonished.)

Why, O, Tell Us Why?

No. 12

CHORUS

Animato

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Animato' and 'f' (forte). The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics: 'Ma-gic strains have called us o'er the hills. Dan-cing a-long to their'. Below the vocal line, there is an 'Optional' section for the piano, marked 'f' and with a tempo change to 'Andante'. The piano part in this section is more melodic and expressive, with the instruction '(Chorus sings towards Niccolo, and extend hands as if asking an explanation)'. The score concludes with a double bar line and a 'Fine' marking.

sil - ver strains, We've come a - gainst our wills. Tell us why en -

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass. The key signature has one sharp (F#), and the time signature is 2/4. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 12 measures. The first measure has a "220." marking below the bass staff. The second measure has a "220." marking below the bass staff. The third measure has a "220." marking below the bass staff. The fourth measure has a "220." marking below the bass staff. The fifth measure has a "220." marking below the bass staff. The sixth measure has a "220." marking below the bass staff. The seventh measure has a "220." marking below the bass staff. The eighth measure has a "220." marking below the bass staff. The ninth measure has a "220." marking below the bass staff. The tenth measure has a "220." marking below the bass staff. The eleventh measure has a "220." marking below the bass staff. The twelfth measure has a "220." marking below the bass staff. The piece ends with a double bar line.

chant - ed we have been? Why have we danced a - cross the hills? Why have we

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The lyrics 'The Rose Tree' are written below the bass staff. The score is marked with a 'p' (piano) dynamic. The piece ends with a double bar line.

Musical score for the vocal part of "Come Against Our Wills?". The score is in 4/4 time and consists of two staves. The lyrics are: "come a- gainst our wills? O, tell us _____ to God's". The music features a melodic line with a fermata over the word "tells" and a final cadence. The tempo is marked "And." and the dynamics include "ff" (fortissimo) and "rit" (ritardando).

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part includes a "Ped." (pedal) marking and a "rit." (ritardando) marking. The score is written in a style typical of early 20th-century sheet music.

Moderato (Slow waltz)

ten. ten. ten.

why? Mel-o-dy sweet and

dim. ten. ten. ten.

ten. ten. ten.

dim. ten. ten. ten.

(Chorus sway bodies rhythmical-

1

rare, Borne on the eve - ning air, Tho' from a -

3

ly with music at beginning of each measure)

3

3

far its tones we hear, Bid by its ma - gic we draw near.

The musical score is written for voice and piano. It features a 3/4 time signature and a key signature of one flat (B-flat). The score is divided into several systems. The first system shows the vocal melody and piano accompaniment. The second system includes a chorus section with a 3-measure triplet. The third system continues the vocal melody. The fourth system includes a piano solo section with a 3-measure triplet. The fifth system continues the vocal melody. The sixth system includes a piano solo section with a 3-measure triplet. The seventh system continues the vocal melody. The eighth system includes a piano solo section with a 3-measure triplet. The score is marked with 'Moderato (Slow waltz)' and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'dim.' and 'ten.'.

2

Tho' from a - far its tones we hear, Bid by them, we

draw near.

CODA Why?

Why? tell us why?

tell us why?

NICCOLO . . (Addressing TERESA and extending violin) See what good fortune has come to me, mother! This wonderful violin whose voice I have so often heard is now mine forever! And how happy I am that all the world may now hear its golden tones.

FRANCESCA. Now I can understand why I could not hear the strange melodies that were always coming to you. Only your fine ear could catch them. And to think that now we may all enjoy this great gift.

NICCOLO . . 'Tis true, Francesca! I feel within me a curious, new power, and now I can work with greater courage.

(Enter HARLEQUIN L.)

ANTONIO . . (Proudly) What a proud moment is this for me! You can all see, neighbors, the great things that come to those who obey their fathers. (All boo at him contemptuously)

HARLEQUIN. Good fortune comes only to those who deserve it. (He bows mockingly to ANTONIO, who responds with a sour grimace) (Slaps NICCOLO on back) The happiness of others always lightens this heart of mine. (Places right hand to heart) I mourn with the sad and am happy with the gay. What a joyous Harlequin am I since thou art so blessed! (With much enthusiasm) But thou art no longer Niccolò! Thou art PANGANINI the GREAT! (All applaud and cheer. NICCOLO raises hand as if modestly disclaiming any distinction)

No. 13

Dance and Chorus

HARLEQUIN AND CHORUS

(HARLEQUIN steps nimbly about during this number, showing his joy by embracing NICCOLO once or twice, and otherwise expressing his happiness.)

Moderato con moto

mp (Harlequin comes forward with a few graceful steps. See directions at end of number)

grazioso

Vivo cresc.

p

Bra-vo, Nic-co-lo! Bra-vo, Nic-co-lo! Bra-vo, Bra-vo, Nic-co-lo!

Optional

p cresc.

mf cresc.

Bra - vo, Nic-co-lol Bra - vo, Nic-co-lol Bra - vo, Bra-vo, Nic-co - lol

mf cresc.

mf cresc.

f

8

DESCRIPTION OF DANCE FOR HARLEQUIN AND CHORUS

Tempo $\frac{3}{4}$ (4 beats to a measure, counted 1-2-3-4)

ENTRANCE (4 measures)

Harlequin enters R. with 8 long, springy, running steps, extending foot forward, knee straight, toe pointed on each run. (8 counts) He covers space on these 8 steps, moving as he wishes, but finishing at C. R. at end of 2nd meas. (2 meas.) He springs into the air and lands on both feet, R. foot in front, both toes turned outward (count 3). Bend knees and spring into air (count 2) jump, feet together; R. foot in front (count 3). Hold (count 4) (1 meas.) Note-Stress the bent knees in this step, as it accentuates height and effect. No stiffness. If desired, dancer may execute 5 of these jumps instead of 3, or 1 on each count. Total (4 meas.)

Tempo $\frac{2}{4}$ Dance (16 meas.) (2 beats to a measure, counted 1-2 or 1 and 2 and). Hopping on L foot place R. heel diagonally forward (count 1). Hopping again, touch R. toe to L. toe (count 2). (1 meas.) Repeat. (1 meas.) Jump and change weight to R. foot and place L. heel diagonally forward (count 1). Hop on R. foot and touch L. toe to R. toe. (count 2) Arms sideward (1 meas.) Repeat preceding meas. (1 meas.) Change weight quickly to L. foot. Slide sideward R. foot (count 2). Close L. foot to R. (count and). Repeat the side-close 2 times more. (counts 2 and 1 and). Leap sideward on R. foot extending L. sideward (count 2). (2 meas.) Arms sideward on slides. R. arm diagonally upward and L. downward on leap. Repeat preceding 2 meas. beginning L. foot (2 meas.) Repeat 1st 4 meas. of this Figure. (4 meas.) Turning backward to R. execute a small circle in 4 leaping steps. R-L-R-L. (2 meas.) Repeat the last 2 meas. of Entrance step. (2 meas.)

This dance needs large movements, high jumps and much spring in all the steps, which, though simple, are very effective.

Harlequin marches about stage in time to the following march tempo with a cocky strutting step, waving his sword to accent the rhythm.

No. 13a

Bravo, Niccolo!

CHORUS

Allegretto giocoso

Piano introduction in G major, 6/8 time. The music features a lively, playful melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto giocoso'. The introduction consists of five measures, ending with a repeat sign.

First system of the chorus. The vocal part (soprano and bass) enters with the lyrics 'Bra - vol Bra - vol'. The piano accompaniment provides a rhythmic and harmonic support. The system includes an 'Optional' section for the piano part, which can be played or omitted.

Second system of the chorus. The vocal part continues with the lyrics 'Nic - co - lol Bra - vol Bra - vol Nic - co - lol'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a repeat sign and a final measure.

Tempo di marcia (2nd time slower)

O, joy and hap - pi-ness have come to our Nic - co - lo, A won-drous

O, joy has come to our Nic - co - lo, A won-drous

f (2nd time slower)

gift is his to - day; O, may it make of him an ar - tist great and

gift is his to - day; O, may it make of him an

wor - thy, With touch of ma - gic may he play, So to his fu-ture we

ar - tist, With touch of ma - gic may he play, So to his fu-ture we

sing, That to him fame it will bring, O'er all the world may his
 sing, That to him fame it will bring, O'er all the world may his

great-ness ring. play. And with his ta-lent great, O, may it
 great-ness ring. play. And with his ta-lent great, O, may it

be his fate, To climb the gold-en steps of fame and glo-ry,
 be his fate, To climb the gold-en steps of fame and glo-ry,
 CURTAIN

ACT II

45

SCENE. Opera House, Genoa, Italy. A Grand Fête is being held in honor of PAGANINI. A miniature stage effect is placed across L. corner of stage. Rows of chairs are arranged at L. and the Royal Box in Center. (See sketch)

No. 14

Introduction

The music is at first played without singing, during which Chorus enters from L in groups or singly, finding their assigned seats. A buzz of pleasant expectancy is evident. From the sign \S all sing heartily.

Andante maestoso

ff (Fanfare) (rit., 2nd time)

Tempo di Marcia

(All voices in unison)

To Pa-ga-ni-ni great we ren-der our hom-age and our praise;
An ar-tist of re-nown has he be-come, For him our plau-dits raise;

f (Enter characters of Audience) (Curtain)

(Repeat più lento)

He has climbed the hill of fame, Fine and glo-rious is his name!
At his feet let lau-rels lay, Great-est gen-ius of our day.

Optional
(Repeat più lento)

* Melody by Antoine Barthelemy Bruni, Violinist and composer, born 1759
R. A. H. Co. 117-70

Tempo di marcia

(Unison) *f*

To Pa-ga-ni-ni great we ren - der our hom-age and our praise;
 An ar-tist of re - nown has he be-come, for him our plau-dits raise. *Fine*

f

Fine

Moderato

gva *loco* *gva*

mp * *delicato*

Carnaval de Venise (Pantomme conversation continues. A few belated charac-

gva *loco*

ters in striking costumes arrive and take (their seats)

* As played by Paganini. From Grove's Dictionary of Music and Musicians. By permission of the Macmillan Company, publishers.

Lento maestoso

ff (Chorus rises)

LA MARSEILLAISE

The first system of the musical score for 'LA MARSEILLAISE'. It features a grand staff with treble and bass clefs. The tempo is 'Lento maestoso'. The first measure is marked with a forte dynamic (*ff*) and the instruction '(Chorus rises)'. The music consists of chords and a simple melodic line in the bass.

rit

(Enter Napoleon and Josephine preceded by lackeys, who conduct them to the Royal Box. The lackeys remain standing at each side. Chorus is seated at conclusion of music.)

The second system of the musical score. It continues the piece with a 'rit' (ritardando) marking. A detailed stage direction is provided in parentheses: '(Enter Napoleon and Josephine preceded by lackeys, who conduct them to the Royal Box. The lackeys remain standing at each side. Chorus is seated at conclusion of music.)'. The music features more complex chordal textures.

Grazioso

mp (Enter Harlequin L. He pauses before curtains and bows to Royal Box.)

gua

The third system of the musical score, marked 'Grazioso'. It begins with a mezzo-piano (*mp*) dynamic and a stage direction: '(Enter Harlequin L. He pauses before curtains and bows to Royal Box.)'. The tempo is indicated as 'gua' (grazioso). The music is more melodic and lighter in texture.

mp (He dances to Stage Center and bows to Chorus, then returns to R. of curtain)

rit

The fourth system of the musical score. It continues the Harlequin section with a mezzo-piano (*mp*) dynamic and a stage direction: '(He dances to Stage Center and bows to Chorus, then returns to R. of curtain)'. The tempo is marked 'rit' (ritardando). The music concludes with a final chord.

HARLEQUIN. We are here to do honor to the great Niccolò Paganini, of whom our country is proud. Assisting in this happy occasion are...the graceful Marionettes from far France,...the exquisite Spanish dancer, Senorita Pepita, and the renowned singer, Signorina Albertinotti. Our own Paganini will honor us by playing on his famous Stradivarius violin. (*Loud applause*) So...let us on with the happy festival!... (*Announcing loudly*) The Marionettes, in Pierrot and Pierette!

Pierrot and Pierrette

No. 15

DANCE AND PANTOMIME: MARIONETTES

★ Old French Dance (1589)
 Melody by Thoinot Arbeau
 Arr. by G-S

(The action in this number consists of dance and pantomime only. All movements should be mechanical in effect, as if produced by the working of strings.)

Moderato

mp (Enter Pierrot and Pierrette. See directions at end of number)

rit

Con moto

(After dance the pantomime described below follows with same music)

mp A - Pierrot extends hands beseechingly towards Pierrette.
 E - Pierrot kneels, and again extends hands imploringly.
 M - Cupid runs forward, and touches each with his dart. They join hands and

B - Pierrette turns from him as if displeased.
 F - Pierrette turns towards him, inclines body, smiles, and points finger warningly at him. exit followed by Cupid, smiling.
 G - Pierrot puts hands to eyes, moving head sobbingly.
 G - Pierrot rises, and poutingly turns back towards her.

★ Melody from Grove's Dictionary of Music and Musicians. By permission of the Macmillan Company Publishers.

R. A. H. Co. 117-70

D - Pierrette turns slightly and looks coquettishly at him.
H - Pierrette turns back to him and holds rose high in air.
rit.
 1 *Fine*
 2 (*Dance ends here. Repeat music for pantomime*)

Andante doloroso

I - Pierrot shakes head sorrowfully.
mp

J - Pierrette slowly turns, smiles, and looks at him repentantly.
mp

K - Pierrot slowly turns and smiles.
mp

L - Cupid slyly enters and stands at Stage Center Back.
D. S. ff at Fine

DIRECTIONS FOR PIERROT AND PIERETTE DANCE

Tempo $\frac{4}{4}$ (4 beats to a measure, counted 1-2-3-4)

Pierrot and Pierette enter R. hands joined.

They execute 8 small running steps, extending foot forward on the runs, keeping toes pointed. (These steps are like Harlequin's entrance steps but smaller.) 1 run to 1 count. (2 measures) Drop hands. Both jump sideward, away from each other. (A small jump with feet together.) (count 1). Hold. (count 2). Repeat the jump. (counts 3-4). (1 measure) Jump again and face each other. (count 1). Hold. (count 2). Bow to each other (counts 3-4). (1 meas.) On this bow Pierette points to herself as if to say "Watch me" and faces front. Pierrot stands with hands on hips, much interested. Total (4 meas.).

They dance (16 meas.)

She dances 4 meas. as he watches.

Point R. toe diagonally forward R. hand over pointed toe. L. arm at side. (count 1). Hold (count 2). Point again (count 3). Hold (count 4). (1 meas.) Carry R. foot around to rear and step R. foot behind L. (count 1). Step sideward L. foot (count 2). Step R. foot in front of L. (count 3). Hold L. foot raised in rear. (count 4). Arms are sideward (1 meas.). Repeat preceding 2 measures beginning L. foot and reversing all directions. (2 meas.)

As she finishes, Pierrot tosses his head and points to himself as if saying "I can do that too" and he repeats the same steps she has done, while she watches. She is quite tolerant of his ability, but feels somewhat superior and smiles at him. Both now move away from each other with a 3 step turn and point. Pierette steps R. foot sideward (counts 1-2). Step L. foot sideward R. turning to face rear (counts 3-4). Again step R. foot sideward turning to face front (counts 1-2). Arms are sideward. Point L. toe diagonally forward L. left hand over L. toe. (counts 3-4) (1 meas.). Pierrot executes same step but begins L. foot and turns L. Repeat preceding two meas. moving towards each other, girl beginning L. foot and boy R. (2 meas.) Pierrot takes position behind Pierette. Join R. hands out sideward. She places her left hand behind her waist and he grasps it. In this position (schottische position) he is behind her and at her R. side. They point R. toe diagonally forward (counts 1-2) Point again (counts 3-4). (1 meas.) Step R. foot in rear of L. foot (count 1). Step L. foot sideward (count 2). Step R. foot over in front of L. foot (count 3). Close L. foot in rear of R. (count 4). (1 meas.) On these steps she moves directly in front of him. They drop left hands. She rises on toes and turns about R. under his R. arm with many tiny steps on toes. (4 counts) (1 meas.) She lowers heels, and both step backward away from each other, 2 steps, R-L. (counts 1-2). They bow (counts 3-4) (1 meas.) Total (16 meas.)

This simple dance must be very daintily executed, and if Pierette is a toe dancer, all these steps may be used in toe position.

PEPITA, HARLEQUIN AND CHORUS

Con moto

Con moto

mf (Enter Pepita R. See directions at end of number.)

rit.

HARLEQUIN or CHORUS (*to be sung lightly, in sympathy with dance.*)

HARLEQUIN or CHORUS (to be sung lightly, in sympathy with dance.)

mp La la la la la la la la, — La la la la la la la la la, —

mp (Dance)

La la la la la la la la, — La la la la la la la — La la la la

la la la la la la la la, — La la la la la la la la la la, — La la la la

la la la la la la la la, — La la la la la la la la la la, — La la la la

D.S.

la la la la la la la la, — La la la la la la la la la la, — *D.S.*

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(Play as many times as required for Dance, with or without voices)

SPANISH DANCE

PEPITA AND DANCERS

Tempo $\frac{3}{4}$

3 beats to 1 meas. counted 1-2-3

INTRODUCTION

Meas. 1-8

8 measures

Pepita and the girls enter R. in a group (no set form) walking in time to the Spanish rhythm, 1 step to one meas. Hands are placed low on hips, and they sway as they walk, head turned over R. shoulder which leads. They finish in a line behind Pepita in front of inner stage using 7 meas. On count 3 of 7th meas. all stamp L. foot forward. Stamp R. foot forward toe turned outward R. arm curved overhead, head up (count 1). Hold (counts 3-4).

FIGURE I.

Meas. 9-24

16 measures

All execute the following steps:

Step or slide forward R. foot extend L. leg backward, knee straight, toe pointed (count 1). Hold (count 2). Hop on R. foot (count 3). Arms are sideward at start and are raised forward and upward on count 3. (1 meas.) Step backward L. foot, extend R. foot forward (count 1). Hold (count 2). Hop on L. foot (count 3). Bring arms downward and backward (1 meas.). Execute 2 waltzes turning R. A waltz is: Step R. foot forward (count 1), slide L. foot sideward (count 2), close R. to L. (count 3). Arms are out at sides. Bend backward on turn (2 meas.). Repeat 1st 2 meas. of this Fig. (2 meas.). Step R. foot behind L. foot (count 1). Hold (count 2). Step L. foot sideward. (count 3). Both arms are forward, palms up (1 meas.). Step R. foot across in front of L. foot (count 1), hold (counts 2-3). Move arms sideward (1 meas.). Repeat preceding 8 meas. beginning L. foot and reversing all directions (8 meas.) A total of 16 meas.

FIGURE II.

PEPITA

Meas. 25-40.

16 measures

Pepita now dances different steps from the chorus. She steps sideward R. foot (count 1). Bring L. toe to R. heel, rise on both toes (count 2). Lower heels (count 3). L. hand on hip, R. arm moves outward. (1 meas.). Repeat preceding measure beginning L. foot. R. arm moves sideward L. (1 meas.). Step R. foot (count 1). Kick L. leg forward. Rise on R. toe but do not hop (count 2). Lower R. heel (count 3). Arms sideward (1 meas.). Step L. foot (count 1). Cross R. foot over L. foot close together, rise on toes, and turn completely about (count 2). Lower heels. L. foot in front, toes turned outward on turn (count 3). Arms overhead on turn (1 meas.). Step sideward L. foot (count 1). Draw R. toe to L. toe turning body slightly L. (count 2). R. arm up, L. on hip. Change weight to R. foot and turn body towards L. slightly (a sort of twist) (count 3) (1 meas.). Repeat preceding meas. (1 meas.). Stamp 4 times L-R-L-R., hands on hips (counts 1-2-3-1). Hold (counts 2-3) (1 meas.). Repeat preceding meas. (1 meas.). Stamp 4 times R-L-R-L., hands on hips (counts 1-2-3-1). Hold (counts 2-3) (2 meas.). Repeat preceding 8 meas. beginning L. foot reversing all directions. A total of 16 measures.

FIGURE II.

GIRLS

Meas. 25-40.

Same 16 meas. as *Pepita*.

Girls step sideward R. foot (count 1). Bending R. knee, swing L. leg over in front of R. with a graceful sweep (count 2). Step on L. foot, toe turned outward (count 3). L. hand on hip, R. arm up to begin, then it circles downward and upward throughout the 3 counts. If this is too difficult, keep both hands on hips. (1 meas.) Repeat twice more. (2 meas.) Stamp R. foot in front of L. foot both toes turned outward, R. shoulder forward and head back (count 1). Hold (counts 2-3). (1 meas.) Repeat preceding 4 meas. (L. then R. and again L.) (2 meas.) (A total of 16 measures.)

FIGURE III.

PEPITA

Music repeats meas. 9-24.

16 measures

*She steps R. foot (count 1). Extend L. leg forward knee straight toe pointed. (count 2). Hop on R. leg (count 3). R. arm is curved overhead and L. arm is sideward. (1 meas.) Repeat preceding meas. beginning L. foot reversing arms (1 meas.) Circle R. around and step or leap sideward (count 1). Slide L. foot forward toe and knee turned outward. (count 2). Close R. foot to L. heel (count 3). Arms are sideward and somewhat curved. (Called pas de basque) (1 meas.) Repeat preceding measure beginning L. foot (1 meas.) Step R. foot sideward (count 1). Draw L. toe towards R. foot body twisted slightly L. (count 2). Step on L. foot toe turned outward again throughout the 3 counts. (Called Spanish draw) (1 meas.) Repeat preceding meas. (1 meas.) Stamp R. foot (count 1). Hold (count 2). Stamp L. foot in front of R. (count 3). (1 meas.) Stamp R. foot in front of L. (count 1). Hold (counts 2-3). (1 meas.) Hands low on hips. *Pepita* moves slightly diagonally forward on these 3 stamps. She tosses her head. Repeat preceding 8 meas. beginning L. foot and moving L. (8 meas.) (A total of 16 measures.)*

FIGURE III.

GIRLS

Meas. 9-24

Same 16 meas. as above.

Girls step R. foot and turn R. (count 1). Brush L. foot forward bending R. knee. Body bends L. (count 2). Hold (count 3). (1 meas.) Step forward L. foot and pivot around L. to face opposite direction. (counts 1-2). Step R. foot (count 3). (1 meas.) Hands are low on hips. Now repeat preceding 2 meas. Step L. foot. Brush R. Pivot on R. etc. Always make pivot towards audience. (2 meas.) Continue to repeat these 2 meas. 5 times more. (10 meas.) Stamp L. foot and face forward (count 1). Hold (count 2). Stamp R. in front of L. (count 3). (1 meas.) Stamp L. foot in front of R. (count 1). Hold (counts 2-3). (1 meas.) Total 16 meas. This step is very effective as a background and must be smooth with a twisting continuous motion.

Meas. 25-40.

16 measures

All step sideward R. (count 1). Click L. foot to R. foot (count 2). Step R. foot (count 3). (1 meas.) Repeat 3 times more. Hands forward on hips. Steps are quite close and small (3 meas.). All step forward R. foot (count 1). Extend L. foot forward knee straight toe pointed. (count 2.) Hop on R. foot (count 3). R. arm overhead, L. arm sideward (1 meas.). Repeat preceding meas. beginning L. foot (1 meas.). Step R. foot sideward (count 1). Cross L. foot over R. foot and turn completely about on toes (counts 2-3). Arms curved overhead (1 meas.). Lower heels (count 1). Hold (counts 2-3). Lower arms to sideward position (1 meas.). Finish L. foot in front both toes turned outward. Repeat preceding 8 meas. moving L. Keep arms sideward on turn. Change weight quickly, and stamp R. foot forward. R. arm flung overhead, and L. hand on hip on count 1 of last meas. making an effective finish. All bow and run off stage.

Spanish dancing needs style to be effective. Accents, body bends, twists, stamps and draws are characteristic steps and the best dancers available should be chosen to interpret the dance described above.

NOTE. If desired, an additional solo dance of the conventional ballet type (preferably a toe number) may be interpolated here. The regulation tarlatan ballet costume in either long or short style should be worn.

HARLEQUIN. And now, good friends, there are still fine things to follow, but let us stretch our bones during a short intermission. *(All leave their seats, grouping themselves here and there and conversing. Two or three approach the Royal Box, bow deeply and engage in conversation with Napoleon and Josephine)*

ANGELO . . *(To TERESA)* What fine entertainment we are having, signora.

TERESA . . Yes, Angelo, and what a happy event for me since my son is so honored!

MARCO . . But the best is yet to come, signora. We are all longing to hear Paganini after his study with the great Rolla.

TERESA . . I, too am impatient to hear him perform. It does not seem possible that heaven has blessed us with such a wonderful son.

(HARLEQUIN displays disgust at ANTONIO'S bragging.)

ANTONIO. . *(Conceitedly)* Do you not realize, Teresa, that, after all, he is my son, and am I not a musician, and have I not slaved myself to the bone to give him the great opportunity?

HARLEQUIN. Thou'rt still far from being a skeleton, Antonio, thy bones methinks, being well covered. . . *(Impressively)* 'Tis a divine gift thy son possesses, and not the heritage of thy miserable mandolin-strumming. *(Chorus laughs and ANTONIO looks aggrieved.)* Thank heaven that thou'rt even the unworthy father of such a genius!

- BIANCA . . . (*Hurrying towards HARLEQUIN*) Good Harlequin! One of our number suffers with a severe swelling of the cheek. Can you not, with your great skill, relieve his pain?
- HARLEQUIN. Go fetch him to me! (*BIANCA curtsies and exits R.*) The life of a Harlequin is indeed varied! He must cheer the cheerless, feed the famished, and now forsooth, he must tackle a toothache! (*Enter BIANCA R. leading a small boy holding his cheek which is padded inside his mouth to look as swollen as possible.*) How, now! Hast thou a nasty pain in thy jaw? (*Boy nods, keeping eyes widely open as HARLEQUIN examines him, putting hand to forehead as if considering*) If thou wilt faithfully follow my directions I will answer for it that thy toothache will be entirely cured... Take an apple,... cut it into four equal parts, ... put one of these in thy mouth, and then thrust thy head into an oven until the apple is baked. Then, surely, will thy pain disappear. (*Boy quickly and joyfully exits R. amid laughter of Chorus. Exit HARLEQUIN L.*)
- ANGELO . . . (*To all*) What adventures our Paganini has been having! I heard today that when he was taken to Parma to study with Rolla, he took a violin from a table while waiting to see the great teacher who was in the next room, and performed so wonderfully that Rolla asked who was playing? "Tis a child," was the reply. He would not believe it until Paganini was brought to him ---- "I can teach you nothing," he said.
- MARCO . . . Have you not beard, too, of the ^{*}rich Swedish gentleman who played the bassoon so well that he could find no music difficult enough? Paganini composed such a clever piece for him that he rewarded him handsomely.
- ANGELO . . . And when Paganini became very poor and had pawned his violin, he was engaged to play at a concert. Having no instrument, a French merchant loaned him a prieveless violin. After hearing Paganini play, he said, "My hands shall never profane the violin which your fingers have touched. The instrument belongs to you!"
- BIANCA . . . And now, while yet a young man, the world is at his feet.
- MARCO . . . Have you heard, too, of the time he stepped on a nail just before performing at a concert, and had to limp on the stage? The audience laughed, and just as he began to play, both candles fell from his music desk. Again the audience laughed.
- ANGELO . . . Then a string broke, and the audience was further amused.
- MARCO . . . Through it all he continued playing upon the three strings, and after the solo, the wildest applause followed.
- ANGELO . . . And once he appeared on the same program with a great singer. She was nervous and gave a poor performance and was hissed. Paganini was very angry, and appeared on the stage with his violin and imitated the crowing of a rooster, the howling of dogs, and other things, and ended by coming to the footlights and saying "This is for those who hissed," and he imitated the braying of a donkey. (*All laugh*)
- BIANCA . . . That was very kind and clever of Paganini.

* From "The History of the Harlequinade" (Maurice Sand) by courtesy of J.B. Lippincott Company, Publishers.

Entr'acte

HARLEQUIN AND CHORUS

Maestoso

ff (Fanfare) (All move to their seats) (2nd time rit.)

Tempo di marcia (Play more slowly than before)

f (2nd time molto rit.)

Grazioso

mp (Enter Harlequin) *poco rit.*

HARLEQUIN. (Announcing loudly) Signorina Albertinotti, the celebrated Prima Donna, with the surprising high tones, singing the difficult aria "The Doves," accompanied by Chorus!

No. 18

The Doves

RECIT. AND ARIA WITH CHORUS: SIGNORINA ALBERTINOTTI AND CHORUS

(A semi-chorus of about eight singers find places on each side of curtains as Signorina Albertinotti appears.)

Moderato con moto

f (Enter Signorina Albertinotti quickly, with many airs and graces, bowing R.)

Recit.-SIGNORINA ALBERTINOTTI

mf *cresc.*
A - far, A - far,

and L. Chorus applauds heartily.)

Fly, O, doves! Fly a-cross the sea, Far to oth-er

mf *trm* *mp* *mf*

lands, Fly, —

f *mp* *trm*

Far a-way, O, fly! —

p *rit* *trm*

Andante espr.

mf
(Loud applause follows, acknowledged by Signorina with many bows and

dim e rit.

SOLO: SIGNORINA ALBERTINOTTI

mf

8

1. My doves— of white— are fly— ing,
2. To friends— they bear— a mes— sage,

p
smiles. She throws kisses to audience.) *mf*

— My doves— of white are fly— ing,— My doves— of white are
— To friends— they bear a mes— sage,— To friends they bear a

fly— ing,— O'er the deep, blue sea, O'er the deep, blue sea, O'er the deep, blue
mes— sage,— As a— far they fly, As a— far they fly, As a— far they

CHORUS

sea. — My doves of white are fly - ing, — O'er the deep, blue
fly. — To friends they bear a mes - sage, — As a - far they

sea, O'er the deep, blue sea, O'er the deep, blue sea. —
fly, As a - far they fly, As a - far they fly. —

rit e dim. p

SIG. ALBERTINOTTI

Ah — Ah —

CHORUS

To friends they bear a mes - sage, — To friends they bear a

Optional

To friends they bear a mes - sage, To friends they bear a

mf tr

Rit. simile

La la la la la la la la la la la la la la la la

mes - sage, To friends they bear a mes - sage, — As a - far they

mes - sage, To friends they bear a mes - sage, — As a - far they

la la la la la la la la la la la la

fly, As a - far they fly, As a - far they fly, As a - far they fly, As a - far they

accel.

Ah They fly.

fly, A - far, a - far, a - far they fly.

lunga

(As Albertinotti appears in response to applause, Napoleon rises and throws her a huge bouquet. If the singer responds to an encore she carries the bouquet.)

HARLEQUIN. (Announcing) And now, friends, our great delight of the evening comes - The playing of Signor Paganini. (*PAGANINI* at once appears and there is frantic applause, waving of handkerchiefs, etc. After playing he is loudly applauded, and he appears several times, bowing and smiling. Encore may be given if desired.)

NO 19. VIOLIN SOLO (*Paganini, Selected*)

HARLEQUIN. (After applause) Truly a great triumph of Art! What a genius! ----- And, friends, we will soon greet our Paganini in person, for he will join us anon. Let us be our gayest and happiest tonight! Tomorrow we must once more turn to our daily toil. (*He recoiles*)

★ "Beauteous is life in blossom!
And it fleeteth-fleeteth ever,
Who-so would be joyful-let him!
There's no surety for the morrow."

(He comes forward and either directs chorus or sings solo.)

No. 20

Beauteous Is Life In Blossom

HARLEQUIN OR YOUTHS IN UNISON, AND CHORUS

Melody from "Nozze di Figaro" (Mozart)
Arr. by G-S

Allegro

Animato

HARLEQUIN or YOUTHS in unison

MAIDENS

★ Carnival Song by Lorenzo dei Medici

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beau-teous is life in blos-som, It fleet-eth, it fleet-eth ev-er. O,

ev-er. Who-so would be joy-ful let him!

HARLEQUIN or YOUTHS CHORUS

Who-so would be joy-ful let him! There's no sure-ty for the mor-row, There's no

YOUTHS

Optional

sure-ty for the mor-row, Who so would be joy-ful let him, There's no

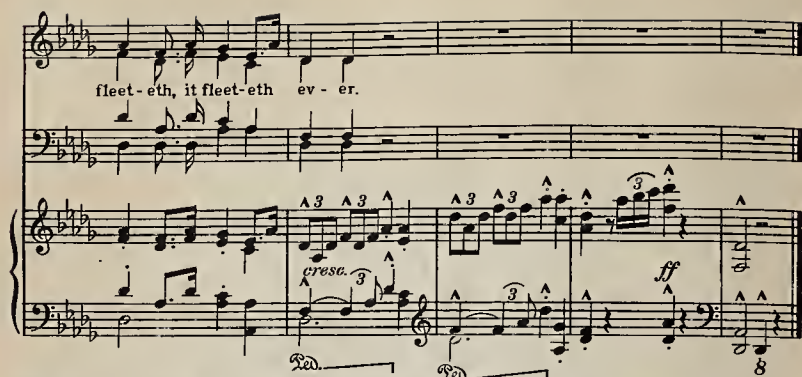
HARLEQUIN or YOUTHS

sure-ty for the mor-row, There's no sure-ty for the mor-row. O, beau-teous is life in

CHORUS

blos-som, And it fleet-eth, it fleet-eth ev-er. O, beau-teous is life in blos-som, It

fleet-eth, it fleet-eth ev-er, O, beau-teous is life in blos-som, It



BIANCA. . . While we wait, good Harlequin, will you not ask us a riddle?

HARLEQUIN. Riddles? Ha, ha! I know a good one!

★ I am by nature soft as silk,
By nature too as white as milk;
When dip'd in wax, or plung'd in oil,
I make a winter evening smile;
By India taught I spread a bed,
Or deck a favourite lady's head,
Her gayest garb I oft compose,
And ah!--sometimes,--- I wipe her nose!" (*Laughter*)

MARCO. . . (*Pondering*) Something "soft as silk" and "white as milk!" (*Eagerly*) I know!
'Tis a white cow! (*Laughter*)

BIANCA. . . Stupid Marco! Ladies' heads are not decked, nor their noses wiped with cows-- The answer is--Cotton. (*Applause*)

BIANCA. . . (*Enthusiastically*) Paganini's violin fairly spoke, did it not, Marco? How well he played!

MARCO. . . And he is still such a very young man.

ANTONIO. . . (*Boastfully*) When I was young, I, too, performed finely, but--(*Proudly*) my greatness now lives in my son.

HARLEQUIN. Thou livest in the greatness of thy conceit, Antonio. (*ANTONIO looks aggrieved*) but-- (*Turning to TERESA*) it is to his mother's loving affection and encouragement he owes his success.

TERESA . . . (*Curtsyng*) And also to your great kindness, good sir! (*He bows*)

HARLEQUIN. (*Looking towards artists' entrance*) Ah! Here comes our Paganini and the other artists. (*All follow his gaze as performers appear*)

★ By Nathaniel Cotton, old English poet

After Paganini and other artists enter through curtains at Stage L, they remain standing, Paganini and Albertinotti slightly before others. During the Finale they receive the homage of chorus as they approach in single file, first making their obeisance to Napoleon and Josephine as they pass the Royal Box and then to Paganini and the other artists, who all acknowledge them in a gracious manner. Then they circle back to Stage R before seats and remain standing. Now and then Paganini and Albertinotti bow to each other as if wishing to share the honors. All movements should be dignified and impressive, and all sing throughout the number.

Andante maestoso

f

YOUTHS

To Pa-ga-ni-ni we proud-ly ren-der now our

(Enter Paganini, leading Albertinotti by the left

hom-age and our praise, And to his gen-ius, Let all our voi-ces plau-dits

hand held in high position.)

MAIDENS

slower

raise.

To Pa-ga-ni-ni we proud-ly ren-der now our

rit

slower

hom-age and our praise, And to his gen - ius O, let our voi - ces loud-est

Vivace

YOUTHS

plau-dits raise.

voï- ces plau-dits raise.

The fates have brought to

Pa - ga - ni - ni joy and fame, ——— And all the world is ring-ing with his

MAIDENS

67

name. — The fates have brought to Pa-ga-ni-ni joy and fame,

And all the world is ring-ing with his fame. —

rit

rit (Chorus turns to Paganini)

Larghetto

mf Hon-oured of all Ar-tist su-perb! Fa-mous art thou!

mf

Optional

To thee we bow! Hon-oured of all Ar-tist su-

Altos or Solo Sopranos or Solo *rit.*

perb; To thee we bow. Hon-our'd of all Proud-ly we claim, Our Pa-ga-

rit.

Moderato e ben legato *mp* *cresc.* *Red.*

ni - ni's name and fame. Great is his name! High is his fame!

Ah

f *mp* (Chorus sway bodies rhythmically to music at begin- *cresc.* *Red. simile*

With gift so rare, None can com-pare. Great is his name! High is his *dim.* *cresc.*

Ah Ah

(ning of each measure) *dim.* *cresc.*

famel His great-ness we ac - claim.

f rit

f rit *f*

Piu lento

To Pa - ga - ni - ni we proud-ly ren - der now our hom-age and our praise,
ren - der our praise,
ren - der our hom-age and our praise,

f

(Melody)

And to his gen-ius O, let our voi - ces loud-est plau-dits raise.

f

poco - a - poco - accel - al -

12

voi - ces plau - dits rai - se, Bra - vol Bra - vol Our Pa - ga - ni

poco - a - poco - accel - al -

Fine

ni, Bra - vol Bra - vol Bra - vol Fe - li - cel Bra - vol Bra -

Our Pa - ga - ni - ril

Fine

vol Bra - vol Bra - vol Bra - vol Bra - vol Bra - vol

3

CURTAIN

8 8

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Music by
CAROL CHRISTOPHER

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